

## When A Girl Marries

By ANN LITTLE

(Continued)

Only a few weeks before the place had an air of desertion and decay. Now the grass is clipped and beds of hardy perennials are set out. As we came closer to the house we saw that the vines had been pruned and tended and that building was going on.

At such a time changes in his boyhood home, I perceived how Jim whitened under his tan and how the mounds of his jaw grew taut as fiddle strings. Phoebe's cheeks crimsoned and her eyes became more starlike than ever. Only my brother puzzled me. His manner was as usual and watchful but not at all surprised.

"Well, I declare, someone must have bought in the old place!" cried Tom. "Who do you suppose is restoring the old mansion?"

I echoed his question. Who is doing it?

**CHAPTER CXXVII.**

Toward noon on the day after our excursion to inspect the estate Tom Mason wanted to buy, Phoebe ran in for a visit.

"I've heaps to tell you," she exclaimed, as we settled down cozily on my living room couch. Her pair of boarding school girls stealing an after-lights-out visit.

"Some such dark secret as what a darling my brother Neal is," I said gaily.

This produced an astonishing effect on Phoebe. Her face darkened to an uncomfortable crimson, and her eyes dulled over while her pointed chin set stubbornly.

"Don't talk about Neal. I can't bear it today. He's so set!" she cried explosively. "Virginia is making life miserable for me and Neal won't do a thing about it. It makes me—almost hate him, though I love him so."

"Come now, dear," I ventured, plunging in where perhaps angels might have feared to tread. Isn't that precisely what you've come to talk over with me?"

"What do you mean to insinuate?" demanded Phoebe, giving her head a Harrison twist.

"You'd planned to start with our good times yesterday, and how attentive Tom was to you. And how lovely Hidden Brook is, and how remarkable it is that some one is putting the Harrison Place in order, and how loyal Tom Warren was in his insistence on going home to dine with her uncle and—"

Smiling and almost out of breath, she interrupted. "I stopped to leave Phoebe's hand a quick little squeeze before I went on. After we'd gone over all that, you were going to get around to what is nearer and dearer to both of us."

"Indeed!" said Phoebe rather topically. "Since you know just what I'd planned to say, why don't you say it for me?"

"Is that fair, dear?" I asked. "Are you telling me I've been tactless and presumptuous? Aren't we sisters after all?"

Then Phoebe softened and was an eager child again instead of the icy Harrison grande dame she automatically becomes now and then. "I'll tell you," she murmured. "Everything Virginia is driving me mad. She goes around the house like an injured saint—stately and aloof. She has the coldest expression in her eyes when she looks at me. You'd think she was a poor, pale, helpless creature. But there's iron and steel underneath. Yet I can't put my finger on her or pin her down to anything."

"Yes, dear; I can picture that. But what, if I may ask, is it going to be?"

"What of it?" asked Phoebe indignantly. "When I love a man, I don't discuss my love with her? Does she think I'm going to wait almost three years till I'm twenty-one? Does any one think that? Lying with a silent, gliding eye is bad enough. But when it has power to stand between you and all you want—can you think how dreadful it is?"

"But you must wait!" I began with the patience it is so easy to prescribe for others. Phoebe, however, flicking her eyes scornfully over my face, broke in.

"I must wait! You sound just like Neal with his everlasting idea that we must wait. Neal loves me, why doesn't he take me out of my prison? We have only to cross the State border and be married, and I'm a virgin. So I suppose some one had the courage to defy her, it might bring her to her senses and show her she isn't the queen of the world. If Neal really cares for me, wants me—"

"If Neal only wanted you, dear," I said very gravely, "he would take you like I did. Neal loves me, and he doesn't want to wait for me. He would take me out of my prison. We have only to cross the State border and be married, and I'm a virgin. So I suppose some one had the courage to defy her, it might bring her to her senses and show her she isn't the queen of the world. If Neal really cares for me, wants me—"

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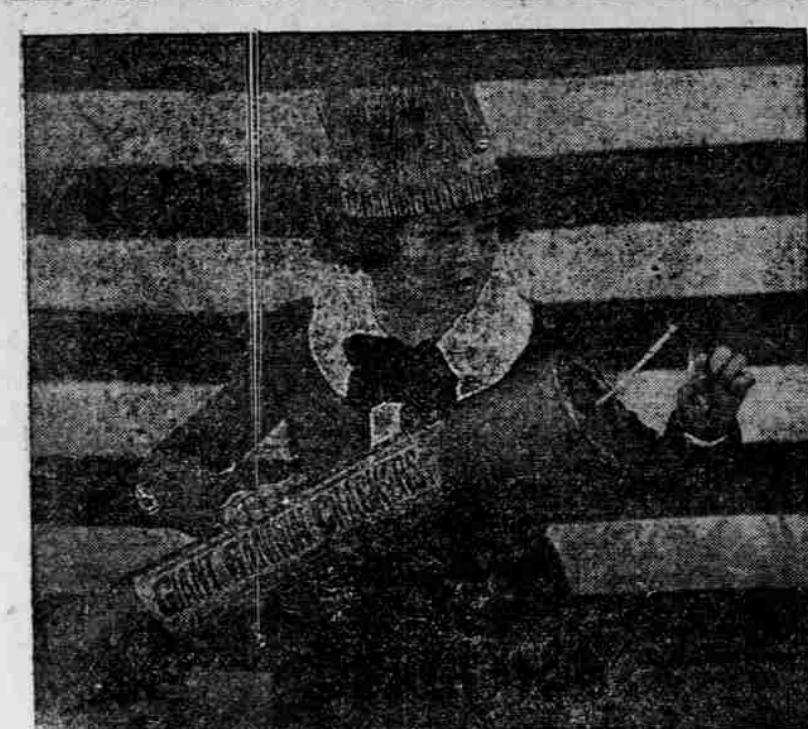
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## After The Fourth Is Over!



MOLLY MALONE

Who is the pretty lady? The pretty lady is Molly Malone. What is she doing? She is holding a match and a fire-cracker. Will not the fire-cracker go off and burn her fingers? It will if it is a real fire-cracker. It will not if it is a reel fire-cracker.

## How I Started In The Movies

By EVA NOVAK.

I entered the motion picture world by way of atmospheric roles—which is polite for "extra."

Four years ago this summer, after school closed in St. Louis, my mother took me to California to visit my older sister, Jane, who had made a success with Universal on the screen. She was at that time appearing in a picture called "Gruff" at Universal City and we rode out there the first day we arrived.

I recall that at about that time my "pet villain" of the screen was Ernie Shields, who has been appearing in Vitaphone serials and I imagined, quite a desperate character. I was therefore surprised to find him on a set at Universal City supporting Mary MacLaren in "Shoes," and apparently a very decent sort of a man.

"They were using a few extra girls in a scene in Miss MacLaren's picture, and when Lois Weber learned I was Jane Novak's sister she asked me to do one of the 'atmosphere parts'."

That extra part settled my career. I was determined not to return to school and finally, my mother consented to remain in the West. I joined L-Ko comedies and stayed with that company for two years. I played insignificant roles most of the time but was anxious to do dramatic work.

I got my chance when Tom Mix offered me the lead in one of his pictures. I remained with him for two more features. I then played opposite House Peters, and went back to comedy to play the lead in "Up in Mary's Attic," a picture which I did not like comedy any more and accepted an offer to play leading roles with William S. Hart in two pictures.

Then came the offer of a starring contract from Universal and my ambition was realized. Since then my feature productions have included "Wanted At Headquarters," "The Torrent" and "Society Secrets."

## Hodge Podge

Mary Roberts Rinehart and Avery Hopwood, authors of "The Bat" and "Spanish Love," two of the biggest hits produced in years, both of which will be seen here next season, are now at work on a new play. It will be presented by New Playhouse and Kemper some time in the fall.

Wallace Reid, Paramount star, has a new role, being a clever screen star and musical artist. "Wallie" is an expert fox trotter, and so he has been chosen to present a very popular dance, "The Silver Car," he demonstrated that he is equally at home in the staid and rugged type of role.

Earle Williams' new Vitaphone production is "Bring Him In," a red-blooded story of the Royal Canadian Mounted Police by H. H. Van Loan. Mr. Williams is best known for his work in society dramas, but in his recent picture, "The Silver Car," he demonstrated that he is equally at home in the staid and rugged type of role.

Elsie Ferguson sailed for Europe Saturday for a holiday, having finished her scene in the Paramount picture "Peter Ibbetson," in which she co-stars with Wallace Reid.

## ADVICE TO THE LOVELORN

By BEATRICE FAIRFAX.

His "Diplomacy."

"I say, dad," piped the small boy, "can I ask you a question?"

"Yes! go ahead!" replied the indulgent dad.

"What's diplomacy, dad? I saw it in a book the other day."

"Diplomacy, my boy," said dad, with a patronizing smile, "means doing or saying precisely the right thing at the right moment."

"Ah! Then I was a diplomatist last night, dad?"

"Results, my boy? How d'you make that out?"

"Why, when mum came in with the cat on a tray, I rolled Bobbie into my place in bed, and then rolled him back before she came round to the other side!"

Pride Against Love.

Dear Miss Fairfax:

I had a quarrel with a young man who had taken me out a deal. I do not consider the fault mine, and consequently I will not write. I feel very much about it. I'm awfully embarrassed when I go any place, because everybody asks me where Jack is. Now what should I do?

No one knows of our "breaking off." I wonder if you could suggest something.

PERPLEXED.

There's only one thing to suggest. Have you ever stopped to consider that "Jack" may have just as much pride as you have and it may be the same stiff-necked, "false pride?"

The question is: For which do you care more, Jack or your formal attitude of aloofness? One has to be sacrificed and you must choose which. But I fancy no sensible, modern woman would give up her mate just because she didn't want to take the first step toward a reconciliation.

## Screen Writers Must Have Sincerity Of Purpose

By REFA WEIDMAN.

Authors who come to Hollywood are learning a lesson and learning it well—that writing for the pictures must be approached with the same interest, the same sincerity of purpose which they give to the writing of books or plays.

No fiction writer of repute thinks so. He is writing for the public that he would permit his books to go on the counter without personally correcting the galley proofs. No playwright who has turned an idea from his inception into the present moment when his words issue from flesh and blood lips, is willing to trust entirely to strange hands the presentation of his play. He is on the job, even though the stage director frequently prefers that he should not be.

But how many legions of writers have allowed their works to be transcribed to the screen with no interest other than the dollars and cents which motion picture rights have brought them. I admit that those dollars and cents have assumed interesting proportions within the past few years. But I maintain as well and most emphatically, that authors who refuse to give as much of the story to co-operating in the screening of a story as they do to the telling of it in print or behind the footlights, have no right to wait about the way the movies murder treasured ideas. You can't blame a nurse for slapping your child if you don't stay about a bit to see that the one you love is properly treated.

Of course there are stars and directors who don't welcome the collaboration in every form of the creator of an idea, and often a director prefers to have an author develop and adapt to the screen his own story even when it has first appeared in print.

The writer loves his public. His work is the bond between his own small self and that great mass of humanity he lives for, and if joy comes to him by reaching through the pages of a magazine, why should he not find the same joy through the millions of eyes that read his stories on the silver screen?

## Scattered Letters Prizewinner!

Heaps of replies to last Saturday's Scattered Letters Game kept the editor busy, which accounts for the delay in announcing the winner.

Again, contestants are warned to send the names on their coupon that accompanies the game on the Amusement Page.

The winner this week is MISS EVELYN RYAN, 51 Carleton Avenue.

Her guesses of the hidden names were as follows: CARLEY BLACKWELL, TOM MIX, CARMEL MYERS, GARMEN.

A check for \$1 will be sent to Miss Ryan today.

There'll be another Scattered Letters Game on this page next Saturday.

WATCH FOR IT!

NEWSPAPERMEN TO BE FUTURE SCREEN WRITERS, SAYS HAMPTON

Benj. B. Hampton, noted editor-author, predicts that the newspaper reporter, the young man or woman who observes all classes and modes of life, will be the successful screen writer of the future.

"The screen offers a prominent field for the newspaper reporter and the editorial writer," says Mr. Hampton. "provided the latter has had reporter's experience before he became an editor. Perhaps I ought to qualify this by saying that the telephone reporter of the great metropolitan dailies is not the man I have in mind. I mean the reporter who hustles around among all classes of people and sees life at first hand."

"If he has the journalistic instinct he is gathering impressions of character, putting down pieces of incidents and other material that ought to be of constant value to him in writing screen plays. The movies are unquestionably moving upward. Three years ago trashy, hack-written plays were the rule. Today they are the exception. The public shows signs of discrimination. Better writing, better acting, better direction, better sets and properties, better titles—in short, a new era in the development of production has been so notable in two years that one may predict with safety that the next two years will see the photoplay far along on its journey toward artistic perfection."

NOYES ACCEPTS POSITION.

Norwalk, July 6—William B. Noyes, principal of the Norwalk public schools, has been offered and has accepted the position of principal of the Norwalk High school.

A HEALTH TALK.

The coolness of the Sound waters for the weary pedestrian or office worker lie within easy reach and in the heart of the city. Atlas Hotel have opened a new department for natural pleasure, a very shower and a cooling plunge or swim within the price of all.

Fifteen minutes or half an hour in the cold water will invigorate the body for the day. An ideal time to try one of these is just before the luncheon.

Tomorrow will be Ladies' Day. They also may avail themselves of the special swims between the hours of 10 a. m. and 8 p. m.

## THE QUESTION MARK WINNER

WILL BE ANNOUNCED ON THIS PAGE!

ELITE

Main & Chas. Sts. Tel. N. 1092

7:00 TONIGHT 9:00

LOUISE GLAUM

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A. J. Parker Read Production

Dancing Pleasure Beach Daily

Ferries From Stratford Bridge Dock 8 A. M. to 12 P. M.

The Stratfield CAFETERIA

OPEN DAILY 6 A. M. TO MID-NIGHT

In this new and popular departure we have embodied all of the superior features of Stratfield service at its best

STRATFIELD HOTEL

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WINDOW SHADES DRAPERIES

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145 Stratford Ave.—Just Over the Bridge

Genuine Panamas in the rough. Direct from South America—made into your own style. Ladies and Men's Old Panamas Bleached Natural Process. No Acids Used.

By A Hatter

## Who They Are And What They're Doing



THOMAS MEIGHAN—Born in

Pittsburgh, Pa. Played with Grace George and David Warfield, and in stock. After entering pictures, was leading man for Mary Pickford and several other stars. Now a real star, his first vehicles being "Civilian Clothes," "The Prince Chap," "Conrad in Quest of His Youth," "The Easy Road," "The Frontier of the Stars" and "The City of Silent Men."

Mr. Meighan, off of the most popular stars in the country. He has won fame by his crook roles and in "White and Unmarried" he is seen at his best.

JACQUELINE LOGAN—Born in San Antonio, Texas. Educated at Colorado Springs, Colo. In March, 1920, played in "Floradora" at the Century Theatre, New York. Later, joined the Ziegfeld Follies and in November of same year, played feminine lead in "The Perfect Crime."

She is Thomas Meighan's leading woman in "White and Unmarried." Her role in this delightful photoplay is one of unusual length and demands her many opportunities for effective work.

A Book About It.

Emotion on tap! Tears for the asking. Laughter when there is no mirth.

That is the task of every actor—to be able to "turn on" his emotions at the will of the director. Whether the actor really feels the anguish or joy which he portrays has long been a subject for debate. Some actors do, others do not. But in the newer branch of dramatics—the motion picture—there is a general desire among directors for the real thing.

Nearly all the big directors want their players to experience the emotions which they are to show on the screen, rather than to simulate them.

It's almost terrifying when you come to think about it. It's so unique that Rupert Hughes is going to write a book about it. What is the effect on the players themselves of cultivating their emotions for the camera? That's the question the eminent author is to answer.

Anyone who has had opportunity to be around a studio and watch production closed, knows that the actors are often very deeply affected by their simulations. For instance, when Leatrice Joy finished an intense emotional scene in "The Poverty of Riches," at the Goldwyn studios the other day, she was unable to stop crying. For half an hour afterwards she sobbed bitterly.

Helene Chadwick is another player who puts herself completely into the character which she is interpreting. She seems to forget self entirely as she "lives" the part. At the end of a day of emotional acting she is completely exhausted; she has given all of herself to it.

After Mary Alden had finished the big mother role in "The Old Nest," to be released in the fall, she sought absolute rest for several weeks.

Not Play.

From all of which it will be seen that play-acting is not play. The contrary, it is hard, exacting work. It takes strong nerves, good health, great ambition and unusual energy. Business people reach their offices at 9 o'clock in the morning, but the actor or actress must be "made up" and on the set by that time. This means that he must arrive at the studio at 8. Lon Chaney usually gets there at 7 because of the care with which he paints his face and does his make-up. "Phoebe" Hunt, who recently left the speaking stage to appear in "The Grim Comedian," by Rita Weidman, surprised the gate-keeper by arriving at 6 o'clock, she wanted to have plenty of time to prepare for the camera.

It's a great life, boys and girls! There's a big future in it for anyone who has an unlimited amount of emotion to sell, and who is willing to peddle it to the studios at 8 o'clock in the morning!

## AMUSEMENT CALENDAR

A DAILY FEATURE

POLIS—Vaudeville headliner, "The Magic Fan," a superbly produced act, guaranteed to be enjoyable; feature picture, all-star cast in "White and Unmarried." Feature on at 2:30, 7:30, 10. Orchestra directed by Samuel Davey.

PLAZA—Vaudeville headliner, "Four Dancing Chicks," an act of beauty and refinement, filled with music; feature picture, Thomas Meighan in "White and Unmarried," a story of Paris above the under ground. Feature on at 2:30, 7:30, 9:30. Orchestra directed by Carl Larson.

EMPIRE—Feature, Carmel Myers in "Dangerous Moments," the story of a girl's temptations. Feature on at 2:30, 4:15, 6:30, 8, 9:15. Orchestra directed by Charles S. Ferrett.

WEST END—State street and Clinton avenue. Feature, Ruybe De Remer in "The Way Women Love," in which this beautiful actress shows how to do Feature on at 7, 9. Organ music.

ELITE—Main and Charles streets. Feature, Louise Glaum in "Love," in which this popular screen actress demonstrates the many varieties. Feature on at 7, 9. Organ music.

CAPITOL—Milford. Feature, Madge Kennedy in "The Highest Bidder," and the prize he paid was a high one. Feature on at 2:30, 7, 9. Organ music. Albert F. Brown, organist.

ATLAS TURKISH BATHS—Ladies' Day today. Swimming and massage.

PLEASURE BEACH—Dancing and other amusements.

FAIRFIELD BEACH—Dancing and bathing.

EMPIRE

Today Last Day

Showing

CARMEL MYERS

IN

Dangerous Moments

Universal Weekly

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ATLAS HOTEL

TURKISH BATHS

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For Midsummer Health

A cold needle bath and a refreshing plunge.

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WEST END

Tel. Bar. 7773.

TONIGHT—

RUBY DE REMER

The most beautiful woman in America

"The Way Women Love"

Six Acts

(From the musical "Behind the Green Portiers")

EXTRA! "Father's Close Shave"

Two-Reel Comedy

## In The Theatres

"Finders Keepers" will be the feature picture attraction at Poll's, beginning today. Violet Mesereau, is the featured artist in this absorbing sex study. It answers the interesting question: "Can lost love be regained when it is in possession of another?"

The star vaudeville act on Poll's supreme vaudeville bill opening today will